

Analysis of the Design and Promotion Paths of Cultural and Creative Products of China's Lost Cultural Relics from the Perspective of Cultural Confidence

Yiling Xu^{1, *}, Yang Yang²

¹Surrey International Institute, Dongbei University of Finance and Economics, Dalian, China

²School of Data Science and Artificial Intelligence, Dongbei University of Finance and Economics, Dalian, China

*Corresponding author: 2787048386@qq.com

Abstract: This paper explores the design and promotion paths of cultural and creative products of China's lost cultural relics from the perspective of cultural confidence. By analyzing the current situation of lost cultural relics and their impact on cultural confidence, and combining with the case of the "Lost National Treasures" project, this paper puts forward the principles and strategies for the design of cultural and creative products, and explores diversified promotion paths. The research shows that as an important carrier of cultural communication, cultural and creative products can effectively enhance the public's awareness of lost cultural relics and cultural confidence. This paper aims to provide theoretical and practical guidance for the development and promotion of cultural and creative products of lost cultural relics, and contribute to the inheritance and innovation of Chinese culture.

Keywords: Cultural Confidence; Lost Cultural Relics; Cultural and Creative Products; Design; Promotion.

1. Introduction

In the context of the accelerated globalization process, the protection and inheritance of cultural heritage have become issues of common concern in the international community. As a country with a civilization history of five thousand years, China's rich cultural heritage is not only the crystallization of national wisdom but also an important manifestation of the country's cultural soft power. However, since the mid-19th century, due to historical reasons and illegal trade, a large number of precious cultural relics have been lost overseas. According to incomplete statistics, more than 10 million Chinese cultural relics are scattered among more than 200 museums and private collectors in 47 countries around the world. These lost cultural relics are not only witnesses of history but also symbols of the continuity and uniqueness of Chinese culture. Their absence directly weakens the integrity of the national cultural memory and poses a severe challenge to the construction of national cultural confidence.

At the same time, cultural and creative products, as emerging carriers of cultural communication, are gradually becoming a bridge connecting tradition and modernity, as well as the local and the global. By integrating elements of cultural heritage into modern design, cultural and creative products can not only realize the visual transmission of cultural values but also stimulate the public's emotional resonance with historical cultural relics. For example, the "A Thousand Li of Rivers and Mountains" series of cultural and creative products launched by the Palace Museum has brought traditional calligraphy and painting art into daily life through innovative design, successfully enhancing the young generation's awareness and recognition of traditional culture. This practice shows that cultural and creative products play an irreplaceable role in the activation and utilization of cultural heritage.

Most of the existing research focuses on the development of cultural and creative products of cultural relics in museums,

while there is a lack of attention to the special group of lost cultural relics. This study aims to provide a new perspective for the research on the communication of cultural heritage by constructing a theoretical framework for the design and promotion of cultural and creative products of lost cultural relics.

In the face of the cultural disruption caused by the loss of cultural relics, figuring out how to achieve "cultural retrieval" and "confidence reconstruction" through cultural and creative products has become an urgent practical issue demanding solutions. This study takes the "Lost National Treasures" project as a practical case, extracts replicable design strategies and promotion approaches, offers highly operational solutions for government departments, cultural institutions, and enterprises, and contributes to the regeneration of the cultural value of lost cultural relics and the strengthening of national identity.

2. Cultural Confidence and Cultural and Creative Products of Lost Cultural Relics

2.1. The Core Connotation of Cultural Confidence

Cultural confidence represents a profound recognition and steadfast manifestation of the vitality, creativity, influence, and contemporary value of Chinese culture. It is demonstrated in multiple aspects. Firstly, it is about recognizing the vitality of culture, with a firm belief that Chinese civilization has continuously thrived for five thousand years. Secondly, it involves trusting in cultural creativity, actively promoting the creative transformation and innovative development of excellent traditional Chinese culture by integrating it with technology and fashion. Thirdly, it shows the consciousness of cultural influence, as efforts are made to actively spread the universal values of Chinese culture. Fourthly, it reflects the adherence to cultural subjectivity, maintaining the uniqueness

of Chinese culture while inclusively assimilating excellent cultural elements from other countries. Finally, it is about the practice of culture, using technology to empower the protection and dissemination of cultural heritage.

Confidence in the path, theory, and system all have their roots in cultural confidence, and all are derived from the inheritance of China's over 5,000 - year - old civilization. At the national level, cultural confidence serves as the core of soft power, which is conducive to shaping the national image and enhancing international discourse power. At the national level, it can rally the national spirit, stimulate national pride, and foster a sense of belonging. At the individual level, it provides support for the spiritual growth of individuals and helps cultivate aesthetic and cultural qualities.

2.2. The Value of Cultural and Creative Products in the Construction of Cultural Confidence

Cultural and creative products of lost cultural relics are not only carriers of cultural symbols but also adhesives for national cohesion.

Cultural and creative products of lost cultural relics awaken cultural memories and bridge historical breaks. Lost cultural relics are traumatic symbols of national history, and their cultural and creative products transform abstract national cultural memories into perceivable material entities through concrete design. The "Lost National Treasures" project restores the prototypes of lost cultural relics such as the bronze heads of the Old Summer Palace through 3D modeling technology, and endows the cultural relics with a "first-person perspective" narrative function in the promotional content (such as "I am waiting to go home in the British Museum"), and tells the experience of the dispersion of cultural relics through short videos, pictures, and texts. This design not only allows the public to intuitively feel the historical weight carried by cultural relics but also awakens the collective memory of cultural plunder and stimulates the national consciousness of "never forgetting national humiliation and safeguarding civilization", thus strengthening the deep foundation of cultural identity.

Cultural and creative products of lost cultural relics innovate cultural narratives and reshape emotional connections. Cultural and creative products of lost cultural relics reconstruct cultural symbols through modern design languages, narrowing the distance between the public and distant history. Referring to the popular "Forbidden City Bao Gege" series of blind boxes inspired by the famous paintings in the Palace Museum, we can capture the court ladies in the "Admonitions of the Court Instructress" and design "Q-version court ladies" blind boxes, transforming the elegant demeanor in ancient paintings into playful images; we can also refer to the "Flying Apsaras of Dunhuang" themed silk scarves, extract the flowing lines and colors from the murals, and integrate them into fashionable dressing scenarios. Through the expression of "cute" and "fashionable" cultural and creative products, the sense of alienation of historical cultural relics is eliminated, and an emotional bond with traditional culture is naturally established in daily use. When the public becomes users of cultural and creative products of lost cultural relics, they change from "bystanders" to "participants", enhancing their sense of cultural belonging.

Cultural and creative products of lost cultural relics promote international dialogue and demonstrate cultural sovereignty. Cultural and creative products of lost cultural

relics are important media of cultural soft power. Replicated cultural and creative products of lost cultural relics can be sold globally through crowdfunding. The theme illustration of "the return of cultural relics" can be integrated into the packaging design, and a QR code can be attached to link to the knowledge page of cultural relics recovery. The spread of such products in overseas markets not only conveys China's concern for the sovereignty of cultural heritage to the international community but also triggers empathy with cultural rather than political discourse, subtly implanting excellent traditional Chinese culture and historical facts into the ideology of people around the world. Just as the "Digital Dunhuang" resource database is open to the world, cultural and creative products of lost cultural relics can break physical boundaries through "cloud sharing" and prove to the world that the pain of the loss of cultural relics has instead given birth to the confident posture of Chinese culture being open, inclusive, innovative, and regenerative.

Cultural and creative products of lost cultural relics feed back into the protection of cultural relics, forming a virtuous cycle. Part of the revenue from cultural and creative products of lost cultural relics is directly used for the recovery and restoration of cultural relics, forming a sustainable model of "nourishing culture with cultural and creative products". For example, 10% of the sales of the "Bringing National Treasures Home" series of cultural and creative products can be donated to the cultural relics return foundation, and consumers participate in public welfare activities when they purchase products. The linkage mode of "business + public welfare" allows the public to upgrade from "cultural consumers" to "cultural guardians", deepening their sense of responsibility for the inheritance of civilization in their consumption behavior. The economic value of cultural and creative products is transformed into the driving force of cultural confidence, also achieving a closed loop of "protection - communication - confidence".

3. The Design and Promotion of Cultural and Creative Products of Lost Cultural Relics

3.1. Design Principles and Strategies

In terms of design principles: The design and promotion of cultural and creative products of lost cultural relics should respect the cultural relics themselves and their cultural connotations. The history related to lost cultural relics is humiliating and heavy, but it cannot be ignored. The design of cultural and creative products of lost cultural relics should respect the history of lost cultural relics, with accurate design elements and complete cultural transmission. At the same time, it is essential to respect the artistic and scientific values of lost cultural relics. Therefore, it is necessary to deeply explore the cultural stories and the artistic styles of the times behind the cultural relics and reflect the continuity of the civilization represented by the cultural relics in Chinese civilization in the design expression of cultural and creative products.

The design and promotion of cultural and creative products of lost cultural relics should focus on the unity of cultural value and practical value. Nowadays, the design of many cultural and creative products simply prints pictures on products such as USB flash drives, speakers, and aromatherapy. Some products pay too much attention to the "cultural sense" of the appearance, and the functions of the

products have no connection or are completely disconnected from the cultural connotations of the cultural relics. The integration of the two in cultural and creative products is rigid and lacks practicality. The design of cultural and creative products of lost cultural relics should try to reprocess and innovate cultural elements according to the local cultural characteristics, avoid blindly following popular products, and prevent falling into serious market homogenization. For example, the "Bronze Archaeological Blind Box" launched by the Sanxingdui Museum designs the traditional random blind box as the whole archaeological process. Under the guidance of the "Archaeological Log", users gently tap and chisel out bronze models replicated strictly according to the proportions of cultural relics. In the personal experience, users can intuitively perceive the mystery and glory of the Sanxingdui civilization in the ancient Shu region, satisfying users' exploration and curiosity needs and completing the interaction between users and products.

The design of cultural and creative products of lost cultural relics should focus on the combination of innovation and inheritance. The design of cultural and creative products of lost cultural relics should complete the creative transformation and innovative development of excellent traditional Chinese culture, that is, on the basis of inheriting traditional culture, combine cultural relic elements such as ancient patterns and totems with modern fashion elements to design cultural and creative products that meet contemporary aesthetics. For example, the "Bronze Heads of the Twelve Chinese Zodiac Signs of the Old Summer Palace" themed blind boxes designed based on the bronze heads of the twelve Chinese zodiac signs (such as the ox head and monkey head) lost overseas in the Old Summer Palace accurately restore the shapes and decorative details of the bronze heads in terms of traditional elements, retaining the classical beauty of the bronze casting process. In terms of modern innovation, the blind box form is combined with the Q-version cute design, giving the solemn bronze heads anthropomorphic expressions and dynamic postures. The modern illustration style is perfectly combined with the Chinese zodiac culture. It is particularly worth noting that the historical cards of the bronze heads attached to the products can be scanned to watch the documentary on the recovery of cultural relics, naturally transforming entertainment consumption into historical education and enhancing the public's attention to lost cultural relics and cultural identity.

The design of cultural and creative products of lost cultural relics should balance social benefits and economic benefits. Cultural and creative products are different from ordinary commodities and pay more attention to the dissemination of culture and the transmission of values. Social benefits should be put first, and cultural knowledge should be spread through cultural and creative products, enhancing China's cultural confidence and promoting the public's recognition and pride in Chinese culture. At the same time, attention should be paid to the realization of economic benefits, improving the cost performance of cultural and creative products and consolidating market competitiveness and profitability. For example, the "Palace Museum Calendar" uses AR technology to make the cultural relics in the distant history in the calendar "come alive", allowing users to see the more real appearance of the cultural relics and learn the cultural knowledge of the Palace Museum in a more acceptable way, enhancing the public's sense of identity with Chinese culture. Cultural and creative products of lost cultural relics can learn from this

form, combining the Chinese historical culture behind them with digital technology on the physical entities of cultural and creative products to tell the Chinese historical culture to the world.

In terms of design strategies: First, conduct a systematic study of lost cultural relics through on-site inspections, questionnaires, in-depth interviews, data analysis, and literature research, and extract representative and identifiable cultural symbols, patterns, colors, and other cultural elements. The "Lost National Treasures" project visited the Exhibition of Immortal Bronze Heads at the Yungang Grottoes in Datong, Shanxi, the Yin Ruins Museum in Hebei, and the Old Summer Palace Museum. Through on-site inspections of exhibitions of returned cultural relics, the excavation sites of lost cultural relics, their original storage locations, and related historical sites, it understood the historical background, production techniques, and cultural significance, and investigated the current situation of cultural relics, including their preservation status in overseas museums or private collections. By designing questionnaires on the awareness of the historical and artistic values of lost cultural relics and suggestions on the design direction of cultural and creative products, it carried out surveys on the public's awareness of lost cultural relics, points of interest, and expectations for related cultural and creative products to help determine the development direction of cultural and creative products that meet the public's expectations. Conduct in-depth interviews with cultural relic experts, historians, cultural scholars, as well as collectors or managers of lost cultural relics to obtain first-hand professional insights and background information. The interview content can include the historical origin, cultural value, process of loss, and possibility of return of cultural relics. Collect and analyze relevant data of lost cultural relics, including the types, ages, loss paths, and collection locations of cultural relics. Through means such as data visualization, present the distribution and historical context of lost cultural relics to provide data support for the design of cultural and creative products. Consult historical documents, archaeological reports, academic papers, etc., and systematically sort out the cultural background and historical context of lost cultural relics. Literature research can help to deeply understand the cultural connotations and artistic values of cultural relics and provide theoretical support for the design of cultural and creative products. Second, strengthen cooperation with cultural and cultural relic units, cultural and creative design institutions, institutions of higher learning, enterprises, etc., and integrate resources from all parties. For example, an online museum of lost cultural relics cooperates with a fashion brand to launch limited co-branded products with elements of lost cultural relics. Put lost cultural relics in the most prominent fields, improve the popularity of lost cultural relics as much as possible, and create them into unique cultural symbols. With lost cultural relics as the core, create influential cultural and creative IPs to form a brand effect, and create a cultural and creative product ecosystem of "using popular products to drive long-tail products" for cultural and creative products of lost cultural relics. In addition, the combination of technological empowerment and interactive experience can help cultural and creative products enhance their new technological value, satisfy people's curiosity about new technologies and new ways of playing, and at the same time, the culture behind cultural relics can be more widely spread. The design of cultural and creative products of lost cultural relics should also meet diversified

market demands. Different groups have different degrees of understanding of culture, great differences in acceptance methods, and also different areas of concern. Differentiated and serialized designs can help cultural and creative products gain a more stable market.

3.2. Exploration of Promotion Paths

New Media Matrix: Utilize social media platforms such as Weibo, WeChat, and Douyin to release content about cultural and creative products, including product introductions, production processes, and cultural backgrounds. This can attract users' attention and interest, immerse them in the production process of cultural and creative products, and establish an emotional connection between users and these products. Showcase the unique charm of cultural and creative products through forms such as short videos and live broadcasts to enhance users' sense of participation and experience. Leverage the interactive functions of new media platforms to carry out online activities, topic discussions, prize-winning quizzes, etc., so as to improve users' awareness and recognition of cultural and creative products.

To develop new media platforms, the project team of "Lost National Treasures" designed a promotional logo for cultural and creative products. In this logo, the "yellow quicksand" symbolizes "lost cultural relics", the "shining stars on the ship" symbolize "cultural relics that are about to be reunited with the motherland on their way back home by flight", and the "ship" symbolizes "all parties that contribute to the return of lost cultural relics". The entire icon implies the confidence in achieving the reunion of cultural relics and cultural confidence. The project team produced videos named "Lost National Treasures Can Speak" for the cultural and creative products of lost cultural relics. These videos are narrated from the first-person perspective of the cultural relics and dubbed by real people. The three installments of these videos laid the foundation for the subsequent sales of the cultural and creative products.

After the initial traffic testing, the "Lost National Treasures" project chose Xiaohongshu and WeChat official accounts as the main promotional platforms. Currently, the Xiaohongshu account has reached a maximum of over 3,700 views, gained more than 200 followers, and received over 500 likes and bookmarks. More and more people have come to know about the lost cultural relics through the Xiaohongshu account of the project team and have exchanged their thoughts in the comment section.

Cross-border Cooperation: Collaborate with well-known brands, enterprises, media, etc., to launch co-branded cultural and creative products. By leveraging the brand influence and channel resources of the partners, expand the dissemination scope of cultural and creative products. Cooperate with technology companies and use technologies such as virtual reality (VR) and augmented reality (AR) to add a sense of technology and interactivity to cultural and creative products. Partner with cultural institutions, art groups, etc., to hold cultural activities, exhibitions, performances, etc., and combine cultural and creative products with cultural experiences to enhance the cultural value of the products.

Offline Experience: Hold exhibitions and themed experience activities of cultural and creative products in places such as museums, cultural heritage sites, and commercial centers, allowing consumers to experience the charm of cultural and creative products up close. For example, the Henan Museum "moved" its special cultural and creative

exhibition into the shopping scene and held the "Exploring the Museum Journey - Interactive Exhibition of Archaeological Blind Boxes of 'Lost Treasures' from the Henan Museum" at the Zhengzhou Erqi Wanda Plaza, attracting a large number of consumers to participate. Set up physical stores or pop-up stores for cultural and creative products to create an immersive shopping experience, strengthening consumers' sense of identity with and purchasing desire for cultural and creative products.

The "Lost National Treasures" project plans to hold themed cultural and creative exhibitions, including the "Exhibition of Achievements of the Return of Lost Cultural Relics in the 70th Anniversary" (Bronze-themed), the "One Leaf, One Bodhi - Special Exhibition of the Restoration Achievements of the Scattered Cultural Relics of the Longmen Grottoes" (Restored Buddhist Statue-themed), and the "Ups and Downs of National Treasures: Special Exhibition of the Bronze Heads of the Old Summer Palace and Returned Cultural Relics".

4. Dilemmas in the Design and Promotion of Cultural and Creative Products of Lost Cultural Relics

4.1. Challenges at the Design Level

These challenges include serious homogenization and limitations in technological application.

Serious Homogenization: The design of cultural and creative products has a very high degree of repetition. A large number of products follow the styles, patterns, and colors of popular products, making it difficult to reflect the unique cultural connotations of lost cultural relics. The design of cultural and creative products in many museums stays at the common images of cultural relics, lacking the exploration of the background stories and cultural origins behind the lost cultural relics.

Limitations in Technological Application: On the one hand, some cultural and creative products still remain in traditional styles, with insufficient application of modern technological means. On the other hand, the high cost of applying digital display technology restricts its widespread use in cultural and creative products.

4.2. Bottlenecks at the Promotion Level

Weak International Communication: In the international market, the promotion efforts and influence of cultural and creative products of lost cultural relics are obviously insufficient. On the one hand, due to language and cultural differences, as well as the limitations of different international communication channels/platforms, the international promotion of cultural and creative products of lost cultural relics faces many obstacles. On the other hand, the lack of internationally influential cultural and creative brands and marketing strategies makes it difficult to compete with foreign cultural and creative products in the international market.

4.3. Legal and Cognitive Risks

Copyright Disputes: The issue of copyright ownership of lost cultural relics is rather complex, and some cultural relics may involve the rights and interests of multiple countries and institutions. In the process of developing cultural and creative products, if there is no clear copyright authorization, it may lead to legal disputes. For example, some unauthorized

cultural and creative products may be accused of infringing the rights and interests of the original countries of the cultural relics or the collecting institutions.

5. Conclusion

Against the backdrop of the intertwined era of globalization and digitalization, lost cultural relics are not only historical scars but also important opportunities for the inheritance and innovation of Chinese culture. This paper, from the perspective of cultural confidence, systematically explores the design principles, promotion paths, and the multi-dimensional value of cultural and creative products of lost cultural relics in the construction of cultural identity.

The research shows that by exploring the cultural connotations behind the cultural relics and combining modern design languages with technological means, cultural and creative products can effectively bridge historical gaps, awaken the collective memory of the nation, and convey the openness and vitality of Chinese culture on the international stage. Practical cases represented by the "Lost National Treasures" project confirm the feasibility of "cultural retrieval" and "confidence reconstruction", providing replicable paths for the activation and utilization of lost cultural relics.

However, the current practice of cultural and creative products of lost cultural relics still faces challenges such as homogenization, limitations in technological application, and weak international communication. In the future, it is necessary to further strengthen cross-border cooperation, integrate the resources of museums, technology enterprises, and cultural institutions, and promote the deep integration of digital technology and cultural and creative design. At the same time, an international communication matrix should be constructed, leveraging new media and brand co-branding to enhance overseas influence, and legal norms should be used to clarify copyright ownership, laying a solid institutional foundation for the development of cultural and creative products. Only in this way can the cultural value of lost cultural relics be transformed into a lasting driving force for consolidating national identity and enhancing cultural

confidence.

Looking ahead, cultural and creative products of lost cultural relics should not only be carriers of cultural heritage but also serve as bridges for dialogue between Chinese civilization and the world. Through continuous innovation and practice, we look forward to more cultural and creative products crossing the boundaries of time and space, bringing lost cultural relics "to life" in the present, taking root of cultural confidence in the hearts of every Chinese person, and injecting new vitality into the inheritance and global dissemination of Chinese culture.

Acknowledgements

The authors gratefully acknowledge the financial support from the National Undergraduate Innovation and Entrepreneurship Training Program (Project No.: 202410173022, Project Name: "Lost National Treasures: Exploring the Path to Enhancing Cultural Confidence through the Lens of Lost Cultural Relics").

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